

REFERENCES

Performances (2017-2022)

I have attended the listed performances as an audience member. They have served as artistic field work, along with the works in which I have been in the position of a maker. They are listed in order of the date of attendance, from the most recent to the earliest. From August 2017 on, that is from the beginning of the doctoral project, almost all have been listed. From the time before, some selected performances are mentioned, due to the way, relevant to this study, they have conditioned their audiences.

[In brackets & italics, I have added some notes, which document my personal audience experience, or the memories I have of it, since many of the notes are written months or even years after the actual event.]

In addition, in bolded text, I have mentioned if I have used it explicitly in my research or public appearances:

- **attended the show with research informants from whom I have gathered materials or**
- **addressed the event in some public form: in an artistic research work, in an article, in a podcast or in a public discussion.**

Meg Stuart & Damaged Goods: *Solos and Duets*. 4.11.2022. Moving in November festival / Cultural Center Stoa.

[Sometimes it feels like everything just falls into place in a performance. It was strong and delicate, transgressive and skillful. And so were the performers. I was feeling both at ease when watching them because they owned the stage but at the same time it is a dangerous situation, when someone is so powerful. In the middle of the front row, everything on my face. Amazing music, what a drummer.]

Veli Lehtovaara, Eija-Liisa Ahtila & Jani Hietanen: *Nature untitled, part I*. 30.10.2022. Moving in November festival / Oil Container 468.

[Monumental. The oil container is a strong and beautiful space in itself and now the proportions of it were applied and enhanced. Burning forests, oily dancers. Veli's previous piece in the same did move

me more though, and it was great to enter the space and smell the smoke and see the same sauna oven that was used in that performance. That was a very meaningful and well placed element in terms of time, continuation, content.]

Milla Koistinen: *Magenta Haze*. 28.10.2022. Dance House Helsinki / Erkkö Hall.

[We stepped into that large space without instructions. There were no seats, but large fabrics, two of which functioned as giant balloons. A dancer came to talk to me, maybe because I was with a child, but I was left unclear of how we should act. Can we sit on the balloons like he did? But I also enjoyed the way I had to read from the performers' gestures and movements what was my role. The audience body was reformed constantly, although mostly we stood on the sides of the space.]

Reality Research Center: *Exercises in Transparency*. 27.10.2022. Cultural Center Caisa.

[Kristian Palmu talking about the heaviness of his work to a mysterious video call recipient. Again (see below for the first time) I was touched by how he talked, and these conditions of freelance art work were recognizable. The performance had some scenes from the previous parts that I had attended, but I felt that they had been enhanced or restructured so that it worked better as a whole.]

Reality Research Center: *Exercises in Transparency - Darkness*. 20. & 21.10.2022. Cultural Center Caisa.

[When I stepped in the first time I had a strong feeling of relief. The performers were on a retreat of sorts – they were not using their electronic devices or clocks, and neither were they speaking during the few days that this installation lasted. I realized how much I love these kind of sanctuaries, spaces of austere practice for a limited time. I am a proper audience for these kinds of works. This strong feeling wore out partly with time, and when I came back on another day, it felt more like home, or like normal.]

Klaus Maunuksela: *Manuaali*. 14.10.2022. Theatre Academy / Auditorium 1.

[An elegant work of artistic research, combining the artistic and academic in a beautiful way. Also using the shape of a cube, which is linked to my work. The musician/composer was playing the short story by Klaus by moving his hand in the air. How about that! I hoped that there would have been a bigger audience.]

Reality Research Center: *Exercises in Transparency - Body and subconsciousness*. 12.10.2022. Cultural Center Caisa.

[Kristian Palmu talking about his childhood memories to a mysterious video call recipient. Different layers of visibility, hiding, covering, revealing. Visually, emotionally, relationally. A strip-tease act

inside a sleeping bag and swapping cloths with the audience. I gave my shirt to the performer.]

Marianna Henriksson & Anna Mustonen: *Eros*. 6.10.2022. Dance House Helsinki / Erkkö Hall.

[The work started beautifully, with Hanna Ahti alone in the center of the stage with small gestures, then the big group of musicians and dancers coming in bit by bit. The singers were beautiful in their expression and I was floating in the music. But I forgot to look at the dancers most of the time.]

Jenni-Elina von Bagh: *A Prologue*. 1.10.2022. Jyväskylä Dance Festival / Villa Rana.

[So clever, weird and accessible at the same time. "A performer has to be real and illusion at the same time". Aftershow was difficult though.]

Mia Habib: *All – A Physical Poem of Protest*. 1. & 2.10.2022. Jyväskylä Dance Festival / Outdoors & Villa Rana.

[A hypnotic piece of an hour outdoors in the rain and dark and still more than a hundred people watching throughout. I was taking care of a kid who was tired so I was moving quite a lot closer and further according to how I needed to entertain her. I cherished the ritual of it, how the repetitive structure made it visible that we have gathered here just to watch this repetition. Also, it was a big crowd of non-male performers of different ages and this had a specific kind of power, which one rarely can witness.]

Sara Grotenfelt: *The Last Hurrah*. 1. & 2.10.2022. Jyväskylä Dance Festival / Villa Rana.

[See below. Also, my 3-year old daughter attended, which was nice.]

Saara Turunen: *Järjen hedelmät*. 21.9.2022. Q Theatre.

[My partner worked in this as the choreographer. It is a familiar feeling from Turunen's earlier works. Symbolic, polished, nostalgic, political, hypnotic. Seducing me into its aesthetic realm.]

Maija Hirvanen: *Mesh*. 16.9.2022. Dance House Helsinki / Pannu Hall.

[I was so happy that this was finally premiered in Helsinki since I knew it had been postponed several times. A friend was performing and this affected my experience quite a lot. Also the Boris Charmatz piece 10000 gestures, which I had seen a couple of weeks ago and which touched me so much. This had some similar elements, which I could not feel so well after that experience.]

Tari Doris, Meri Ekola & Kid Kokko: *Katoaminen Passio*. 9.9.2022. Espoo City Theatre / Louhisali.

[A "concert" which was quite strongly dominated by a text which was both read by a voice and projected as text. But the concert also included a lighting design and a set design (and sound), so maybe a kind of a gesamtkunstwerk? Beautiful, poetic, depressive, long. I felt it related to my own

work, since there is so much text and this kind of an insisting voice that you can't escape, even if I don't use actual voice in audio format.]

Pystynen & Rajakangas: *Mutu*. 4.9.2022. Dance House Helsinki / Pannu Hall.

[A work for babies choreographed by my partner. How to feel like a baby? The dancers both approached us and let us be, it felt like a lot of their work had gone into how they relate. The group of performers was inclusive, with members from different parts of the neurodiverse terrain. This I would not have noticed I hadn't known. The structure was very suitable for the target group: show started slowly, you could come and go in peace and move in the space freely.]

Boris Charmatz: *10 000 gestures*. 27.8.2022. Dance House Helsinki / Erkkö Hall.

[This will stay in my body for a long time. A work that flowed over me with its excessive stream of movements, feelings, gestures, voices. So great.]

Tino Seghal: *(untitled)*. 27.8.2022. Dance House Helsinki / Erkkö Hall.

[Picnicing on the big stage of the Dance House while an amazing performer dances among us.]

Boris Charmatz: *A Dancer's Day*. 27.8.2022. Dance House Helsinki.

[An amazing day for an audience member. Beginning with a warm-up session led by dancers of 10000 gestures, then a rehearsal session with Charmatz where we learned how to perform 10000 gestures, then a picnic on the floor of Erkkö Hall where we could follow Tino Seghal's choreography while eating snacks, then audiencing 10000 gestures and then a techno party. Such a rich composition for the audience body that I think I have not experienced anything similar before.]

Kati Korosuo: *The Artist is at Home*. 22. & 23. & 29.8.2022. Helsinki City Theatre, The Stage for Contemporary Performance / Studio Pasila Stage.

[This is a work, to the curation of which I took part. I noticed that it mattered quite a lot where I was sitting. From back of the hall I could not see the small gestures and expressions of the dancer, which was quite meaningful at some point. The time scale and the use of autobiographical material in the style of social media was touching: the artist had recorded a video diary of her turtle dreams during a period of ten years or something. Something like an autopsy of a cultural neurosis.]

Rimini Protokoll: *The Uncanny Valley*. 20.8.2022. Espoo City Theatre / Louhisali.

[A robot, a double of German playwright Thomas Melle, was the only performer on stage.]

Sara Grotenfelt: *The Last Hurrah*. 8.8.2022. Helsinki City Theatre, The Stage for Contemporary Performance / Studio Pasila Stage.

[This is a work, to the curation of which I took part. I saw it later on in Jyväskylä as well, so four times all together. Every time I laughed. The audience had party hats and shake whistles and we were instructed to blow to them whenever we saw something we liked. This instruction for participation was genius. The performance was a truly tragic comedy.]

The Secret Feminist Society of Helsinki: *Encounters*. 8.8.2022. Helsinki City Theatre, The Stage for Contemporary Performance / Studio Pasila Stage.

[This is a work, to the curation of which I took part. Two actors were speaking the words that to volunteers said in the backroom. These volunteers had a conversation through the borrowed bodies of the actors. What surprised me was the softness, the lack of drama, the way nothing much happened. I was thinking about feminism with soft flavor. I was surprised to like this flavor.]

Q-teatteri: *Eriopis*. 4.8.2022. Tampere Theatre Festival / Teatterimonttu.

[Even if the festival had recommended that the audience members would use masks, I think I was the only one in the large auditorium who had one. The day after I tested positive for Covid-19. The performance was a stream of text, a re-interpretation of Medea, from the point of view of a child. I loved this point of view.]

Mira Kautto, Roy Boswell, Ella Skoikka: *Invisible dancing*. 19.6.2022. Kiasma theatre

[Repetitive movement in the twilight, with one window in the ceiling on one side of the small space. How eyes adapt to the small amount of light and how not being able to focus changes your state of mind. Dreamy.]

Anne Teresa De Keersmaecker: *Mystery Sonatas / for Rosa* . 16.6.2022. Dance House Helsinki / Erkkö Hall.

[Beautiful interplay of live music and dance. Especially the moments, when the musicians, especially the violin player was tuning their instrument. How that act of tuning was part of the aesthetic composition.]

Mammu Rankanen: *Ningen*. 7.6.2022. Dance House Helsinki / Pannu Hall.

[The Pannu Hall space felt so high, with some paper elements and lamps hanging above the stage. Audience on four sides of the space. Flowing movement. The paper used linked it to my work. Mammu is both a peer from doctoral studies and a neighbour.]

Eeva Juutinen: *olO*. 27. & 28.5.2022. Helsinki City Theatre, The Stage for Contemporary Performance / Studio Pasila Stage.

[This is a work, to the curation of which I took part. It was a sensitive contemporary dance work with

strong performer presence. In the first one, my focused went to one person who photographed in the show in a disturbing way. I realized that this was not only his insensitivity but also my fault, since the curation of the evening mixed two cultures: first in Ignacios piece it was ok to take pictures, and the after it in olO, it was not.]

Ignacio Perez Perez: *The Longest Journey*. 27. & 28.5.2022. Helsinki City Theatre, The Stage for Contemporary Performance / Studio Pasila Stage.

[This is a work, to the curation of which I took part. I helped Ignacio along the way. He had a beautiful way of braiding together political actions, aesthetic compositions and autobiographical materials. During the performance, we had a video call with his mother in Spain. This was an attempt to bring the tradition of performance art into the context of the Helsinki City Theatre.]

Harold Hejazi: *Adventures of Harriharri – episode 3*. 19.5.2022 & 21.5.2022. Helsinki City Theatre, The Stage for Contemporary Performance / Studio Pasila Stage.

[This is a work, to the curation of which I took part. It is a live video game performance, where an alter ego of the artist, Harriharri, tries to enter Finnish society as an immigrant. The audience is asked to contribute by shouting what the character should do next. I feel the enjoyment of being entertained and challenged at the same time. Once I also attend with my teenage daughter and I t works well for her as well.]

Biitsi: *Silver medal*. 19.5.2022. Helsinki City Theatre, The Stage for Contemporary Performance / private apartment at the shopping center Tripla.

[This is a work, to the curation of which I took part. I also help to build it. It is an installation in a private apartment, where you can visit for 30 minutes with a maximum of four people at a time. The apartment is decorated with art works dealing with the memory loss and demise of parents of the artist duo and with art works made by their friends. It is touching, graceful, intimate.]

Lindfors, Sonya & Melleri, Sara & Pirinen, Elina: *Armageddon*. 26.3.2022. Espoon kaupunginteatteri / Revontulihalli. Espoo.

[The Helsingin Sanomat journalist called the authors the “dream team” of contemporary performance. :) It is a feminist cabaree, using cultural stereotypes and mixing different styles of performing, with an explicit political goal of taking down patriarchy. There are two MC:s who perform as if they are from the US. I find many scenes funny and it is great to be able to laugh in a show. The ending is long and in dim light, and I start to get tired.]

Kuorinki, Mikko & Himera: *Sounds described to Marja, Niko-Matti and Rasmus*. 18.3.2022. Kutomo Art Space / Spring Roll Festival. Turku.

[A minimalistic concert with both traditional instruments and everyday objects. 30 min. A concentrated atmosphere, the musicians sneaking quietly from one instrument to the next. Enjoyable, as I also pay a lot of attention to the social space of Kutomo and its audience, and to who I know in the audience.]

Stylianou, Nicolina: *Conjoined Fugues*. 10.02.2022. Tiivistämö, Helsinki.

[The last show before getting Covid. I may have already been infected at the time. Nicolina has been a student of mine, and there are other performers who are my colleagues. I would like to move, feel constrained to the chair. I wonder should this take place in the context of music, either contemporary experimental or punk/noise scene.]

Statovci, Pajtim (original book) & Timonen, Tuomas (dramatisation) & Sarkola, Milja (direction): *Bolla*. 4.12.2021. Helsinki City Theatre / Small stage, Helsinki.

[City Theatre audience, meaning non-artists. People from Ostrobothnia sitting next to me, semi-circular auditorium, a rotating stage.]

Rajakangas, Janina: *Niitty*. 2.12. & 18.12.2021. Zodiak Stage. Zodiak Center for New Dance, Helsinki.

[My partners choreography in which my dad performed, so emotionally strong and complex. Saw both the premiere and the last show. Composed of three episodes, combining skilful young dancers and senior amateurs. This mix changed, or confused how I spectate, with what kind of criteria.]

Che, Dash: *Small and Nice Immigrant Shop*. 25.11. Vantaa Art Museum Artsi / Gesture of Impermanence exhibition.

[The performance took place in a store space rented from a shopping center. It was like entering a travel agency. I bought a piece of land by the lake Tuusula. It will be available for me in a hundred years or something. I had Valpuri with me, and she was happy there was candy offered.]

Juolahti, Minerva: *värähdellä etäisyys*. 25.11. Vantaa Art Museum Artsi / Gesture of Impermanence exhibition.

[In a gallery space, as part of a performance exhibition/happening. It was hard for me to follow, since Valpuri was restless and I had to exit the space.] Kela, Leena: *Space Here We Come*. 25.11. Vantaa Art Museum Artsi / Gesture of Impermanence exhibition. Vantaa.

[In a gallery space, as part of a performance exhibition/happening. People seated in the gallery. We received small flags from the artist in the beginning, in the performance she waved a similar but a large one, made of a catastrophe blanket. Valpuri was very attentive and enjoyed the show.]

Rajan, Vishnu Vardhani: *Non-performance-performance*. 25.11. Vantaa Art Museum Artsi / Gesture of Impermanence exhibition. Vantaa.

[In a gallery space, as part of a performance exhibition/happening. Valpuri was commenting a bit loud, I felt that we are disturbing and went out for a while.]

Laine, Samuli: *Nurture*. 22.11.2021. Baltic Circle Theatre Festival / Caisa Cultural Center. Helsinki.
[Being artificially breastfed by Samuli was quite a strong experience. One on one.]

Referred in Time to Audience, act 2.

Rinne, Nora: *Lapsipalvelus*. 16.11.2021. Mad House Helsinki, Theatre Academy. Helsinki. *[Artistic research work by a colleague of mine, where children are part of the research group. Children were also invited to attend as audience members and I went with Valpuri. She followed throughout, very concentrated.]*

Fiksdal, Ingri: *Diorama*. 12.11.2021. Moving in November Festival / Hietaniemi Beach. Helsinki. *[I took part in a runthrough without a proper audience. The environment at the beach became part of the performance, of performers. Meditative. I was to facilitate a conversation with the artists later on, which had an effect on how I experienced it. Meaning that I knew I had to have something to say about it publicly, so I would make notes in my mind and process it already during the event intellectually.]*

Facilitated a Soup talk as part of Moving in November festival program.

Niemistö, Mikko & Blennow, Sanna & Lanerva, Teo & Lautiola, Olli & Kantakoski Justus: *Astral Projections*. 9.11.2021. Moving in November Festival / Valssaamo. Helsinki.
[It felt like a combination of a durational work and a stage work with a beginning-to-end-dramaturgy. One could step out of the space without a feeling of missing something important and yet it was not just an installation.]

Ortega, Ofelia Jarl: *StM*. 8.11.2021. Moving in November Festival / Cultural Center Stoa. Helsinki.
[Audience in two opposite rows of chairs (two rows on both sides), the performer moving in between. The performer played with eye contact with individual audience members. Later in a discussion they said they tried to catch everyone's eye.]

Vandeveldt, Michiel: *Dances of Death*. 7.11.2021. Moving in November Festival / Espoo City Theatre / Louhisali. Espoo.
[Audience around the stage, rituals or quotes of rituals performed on stage. "Ritualesque". Had an ambivalent and strange relation to colonialism. I was not sure how to position myself in relation to

those questions.]

Lewis, Isabel: *Occasions*. 4.11.2021. Moving in November Festival / Cultural Center Stoa. Helsinki.
[A lounge party atmosphere, ambient beats and spoken word. Smell dramaturgy, smells manufactured in a laboratory. Also fine dining style snacks. "Nice", nothing controversial, kind of boring. The smells were very interesting though! Smell art is a rising trend, and Lewis worked with them early on. I had attended the same show a few years ago.]

Brun, Dominique & Chaignaud, François: *Un Bolero*. 4.11.2021. Moving in November Festival / Kunsthalle Helsinki. Helsinki.
[Duration 17 minutes! This felt a special arrangement, since it was not a double or triple bill, just this one. Four-handed live piano.]

Fiksdal, Ingri & Styve Holte, Solveig: *HORDE*. 23.10.2021. CODA Oslo International Dance Festival / The roof of the Norwegian Opera and Ballet. Oslo.
[Great audience formation in the outdoor space, in relation to the architecture of the opera house (check photos). Both passers-by and festival audience.]

Kartellet: *Danse staur, danse staur*. 23.10.2021. CODA Oslo International Dance Festival / Riksscenen. Oslo.
[Small studio, audience around the stage. The person next to me coughing, weird in pandemic times that they came and subjected us to it.]

Ingun Bjørnsgaard Prosjekt: *Hojotoho! (There's No Place Like Home)*. 22.10.2021. CODA Oslo International Dance Festival / Dansens Hus. Oslo.
[Big, full auditorium and I did not understand why they had come. Could not get the point of this one. No masks, so different from Finland of that time.]

Mia Habib Productions: *How to die- Inopiné*. 21.10.2021. CODA Oslo International Dance Festival / Bærum Kulturhus. Oslo.
[Audience around the stage, a strong feeling of being in the moment, a ritualistic choreography happening right now. A second part in the park where performers tell stories by fireplaces and audience distributes to smaller groups. The story I heard was about Kongo and Leopold II.] **Referred in Time to Audience, act 1.**

Che, Dash: *how to like Finland and how Finland can like me (too)*. 20.10.2021. Theatre Academy. Helsinki.

[A fictional institution, to which we took part. The audience ascribed with a role. Each audience member could take a flash light and there were plenty of different ones titled with funny names. In the first part the audience choosing what is visible, with the flash lights. The immigrant struggle dealt with several tools: humour, action, somatics etc.]

Numminen, Katariina: *Käsi*. 16.10.2021. Mad House Helsinki, Theatre Academy. Helsinki.

[Two performers working with high level concentration to move forward in the task-based dramaturgy. My companion said later that it demanded a lot from the audience, when it is so close, slow and everyone is quite visible.]

Simon Vincenzi: *FROM THE DEAD AIR ORGY: On The Nature of Things*. 12.-15.10.2021. Mad House Helsinki. Helsinki.

[Part pre-recorded, partly livestream, but I did not know which was live and this made me feel weird. Would it not have been the same if everything was pre-recorded.]

Hejazi, Harold: *Adventures of Harriharri – Second Episode*. 25.9.2021. Vantaa Art Museum Artsi / Gesture of Impermanence exhibition. Online.

[Watching this game performance at home together with Volta, and both of us enjoyed.]

600 Highwaymen: *A THOUSAND WAYS (Part One): A Phone Call*. 17.9.2021. ANTI Festival. Remote.

[A structured phone call with another audience member. I did not really get much even if it is kind of a rare situation. I wonder why.]

Tuominen, Suvi: *Esitysehdotuksia kulttuuriperinnöstä*. 4.9.2021. Theatre Academy / National Museum. Helsinki.

[A show by my colleague. An interesting combination of different elements: a discussion with an archeological professor, some performance art, video, dance. Different audience orientations combined. I especially enjoyed that Tiktok dances were included and thus youth culture was in dialogue with contemporary performance aesthetics. This kind of thing could mix audiences, I could take my stepdaughter with me.]

WAUHAUS: *Suurenmoinen Sotku / A Great Mess*. 1.9.2021. Helsinki Biennaali / Vuosaari. Helsinki.

[A real transdisciplinary work. Bus trip to the site, guided walk, choreography with steam shovels, a performance art act, and a butoh style dance piece in the end. Ice cream with herbs from the area inside, and a letter from a researcher. A total art work, full experience.]

Rejström, Tom & Sandqvist, Otto: *Ocean Ecstatic*. 14.8.2021. Viirus Theatre, Helsinki Biennaali / Yrjönkatu Swimming Hall. Helsinki.

[The space was special, the old swimming hall of Yrjönkatu. Audience on two sides of the pool. Performers swimming. But I did not get the point, felt that we came there for no reason.]

Aula, Inkeri & Salminen, Jussi: *Metsän huoma, meren ääni*. 14.7.2021. Volter Kilpi Kustavissa Literature Week. Kustavi.

[A lecture performance outdoors in a fireplace-kind of setting. Nature, shamanism, research. Summer archipelago.]

Gies, Frédéric & Weld Company: *Tribute – the outdoor version*. 19.6.2021. Moving in November Festival / Tapiola Amphitheatre. Espoo.

[What an engaging techno dance work out in the bright daylight and people passing by behind the dancers. A beautiful mix of an environment and a work which seem not to fit together but then fit perfectly. In the background a pool quiets down during the show.]

Podcast with Weld Company, together with Janina Rajakangas, published by Esitysradio and in collaboration with Moving in November Festival.

Chico, Giuseppe & Matijević, Barbara: *Forecasting*. 18.6.2021. Moving in November Festival / Koko Theatre. Helsinki.

[Can't recall much from this. Playing with the border of physical and virtual space: things on a laptop screen and outside of it on stage.]

Nada & co.: *The Voice of a City*. 16.6.2021. Moving in November Festival / Puppet Theatre Sampo. Helsinki.

[Pandemic was present since we would have been otherwise sitting around a table. Now the audience sat in an auditorium. Vodka and stories of travels were served. A storytelling evening.] **Podcast with Nada & co., together with Janina Rajakangas, published by Esitysradio and in collaboration with Moving in November Festival.**

McGrandles, Sheena: *Figured*. 14.6.2021. Moving in November Festival / Opera Amphitheatre. Helsinki.

[It was quite fresh to see a detailed dance piece like this outdoors.]

Fury, Ben: *X-over*. 11.6.2021. URB Festival / The year of Cultural Center Stoa. Helsinki.

[Artsy street dance outdoors next to Itäkeskus, there was a nice big city vibe there.]

Rankanen, Mammu: *Avoimena Sulkeutunut*. 6.6.2021. Theatre Academy / Research Pavilion / Hietsun paviljonki. Helsinki.

[Artistic research work by a fellow doctoral candidate. Mammu moved on the Hietsu beach in the end part and built a sort of sculpture there, with a beach volley game in the background and a lot of teenagers around the beach. This was a great mix.]

Raekallio, Valtteri: *Uraanilamppu*. 4.6.2021. Zodiak Center for New Dance / Oil Container 468. Helsinki.

[Several different worlds / scenes built inside the round Oil Container and audience members could freely move around the space where several separate things were happening all the time.]

Podcast with Raekallio, together with dance artist Mira Kautto, published by Esitysradio and Zodiak Center for New Dance.

Rajakangas, Janina & others: *Tanssivintin kevätinäytös*. 21.5.2021. Tanssivintti Dance School / Akseli Toivonen Sports Field. Helsinki.

[Dance school show out on a sport field. Adapting to pandemic conditions.]

Hosiasluoma, Niina & Kivelä, Minna & Pasanen, Tuukka: *Minä olen Hossu*. 20.5.2021. Lainsuojattomat Theatre Festival. Online (& Pori).

[This didn't really translate via streaming, I felt I should have been onsite. Some parts were not so suitable for kids so I had to silence it sometimes.]

Onroerend Goed: *TM*. 22.4.2021. Espoo City Theatre. Online.

[This was the best online show I have seen I think. First a one-on-one job interview by a mystical organization. A performer interviewing me, my character was evaluated. In the end the screen opened up to other participants whose show had been going on simultaneously. From intimate to community, via remote connection, bravo.]

Muraya, Ogutu: *Mine is to say something small – a live audio broadcast*. 21.4.2021. Mad House Helsinki. Online (& Nairobi).

[“Literary performance practice”. Basically a radio program in the form of reading an essay.]

Nuutinen, Johanna: *OPIA*. 20.3.2021. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[I was doing a podcast about the piece, which was cancelled as an onsite work and realized instead online. However we were able to attend a general rehearsal onsite.]

Podcast with Nuutinen, together with dance artist Mira Kautto, published by Esitysradio and Zodiak Center for New Dance.

Huopaniemi, Otso: *Prologi*. 11.2.2021. Theatre Academy. Online (&Helsinki).

[I remember especially the atmosphere after. This was a welcoming performance by Otso when he started a professorship of dramaturgy. After, there was a really warm and friendly atmosphere in the zoom as everyone was so happy for Otso. An inner circle audience.]

Kucia, Karolina: *Monsterference*. 9.-11.12.2020. Theatre Academy / online. Helsinki.

[An artistic research work based on the format of a conference, lasting three days! Some audience onsite, but mostly online due to pandemic, I am following parts of it online. Get the feeling that it would be good to be there and/or follow through the whole thing, but I am not able.]

Baehr, Antonia & Laâbissi, Latifa & Lauro, Nadia: *Consul & Meshie*. 13.11.2020. Moving in November Festival / Kunsthallen Helsinki. Helsinki.

[A long, weird show with two monkeys hanging around in front of the audience. The duration, the performance as a milieu or an environment is what I remember.]

Podcast with Antonia Baehr, together with Janina Rajakangas, published by Esitysradio and in collaboration with Moving in November Festival.

Reality Research Center & Ferske Scener & Western Norway Research Institute: *Talking in the Rain – An Entertaining Show about the Weather*. 7.11.2020. Moving in November Festival. Online. *[An online performance with a package delivered by post. It seemed like the artists were learning the new medium of performance, and it was a nice effort although felt a bit clumsy and shallow. Audience taking a shower as a speciality.]*

Sarkola, Milja: *Pääomani*. 29.10.2020. Q Theatre. Helsinki.

[Traditional audience setup, a great contemporary theatre work. A friend of mine on stage.]

Ahti, Hanna & working group: *Kasa*. 16.10.2020. Mad House Helsinki. Helsinki.

[Slow action, small space. That requires an audience which is accustomed to this kind of patient role.]

Palmgren, Sari: *Joy Riot*. Between 7.-18.10.2021. Zodiak Center for New Dance / Cultural Center Stoa. Helsinki.

[A nice use of space fitting to the pandemic era: the whole of Stoa space is open and the audience is free to wander around and their formation is directed by lights and the movement of dancers. Organic.]

Live Art Society: *Listening*. 3.10.2020. Kiasma Contemporary Art Museum. Helsinki.

[Audience is situated around a square pool of water. A performer with a hearing disability, using sign language. A rare register of language in a performance. Makes one conscious of sound and the prevalence of spoken language.]

Niemistö, Mikko: *Odd Meters*. 2.9.2020. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

Makkonen, Minttu-Maaria: *encore no:2*. 26.8.2020. Theatre Academy. Helsinki.

[Excluding the student work below, this the first onsite performance of the pandemic era for me, and as such it was very strong. The audience seated on three sides with masks, the performer moving fiercely in front of each of us, out of breath, sweating, a body. I was amazed to wake up to the wonder of it, that we have gathered to witness this body!]

Podcast with Niemistö, together with Janina Rajakangas, published by Esitysradio.

Minttu-Maaria Makkonen: *encore no:2*. 26.8.2020. Theatre Academy. Helsinki.

[A student work, an audience of less than ten people. In the second part a coffee shop setting, and some drinks offered. I don't take my mask off to drink. I am in an institutional role, to evaluate the thesis.]

Kettunen-Spyropoulou: *We're like one place*. 30.5.2020. Feel Helsinki Festival / Uniarts Helsinki / online.

[I received a video call from the performer at 00:20 at night and she read a bedtime story to me. It was breaching the borders of intimacy through this setup, which is visible even now, since I don't even want to disclose all of the experience here. But I was dozing off.]

Venna, Emmi: *Fabulous Muscles*. 27.2.2020. Mad House Helsinki. Helsinki.

[When the audience members were arriving, the performer was moving in the space, kind of dancing and greeting everyone, chatting with some of them. Later on, we were also invited on stage.]

Podcast with Venna, together with Janina Rajakangas, published by Esitysradio.

Torkkel, Anna: *Grâce*. 12.2.2020. Kiasma Theatre. Helsinki.

[I remember it as beautiful. Long fabrics hanging from the ceiling, we are seated around the stage and dancers moving around, or between us. Graceful.]

Podcast with Torkkel, together with Janina Rajakangas, published by Esitysradio.

Neves, Joel & Aaltonen, Matilda / Reality Research Center: *Voyer*. 8.2.2020. Sidestep Festival / Zodiak Stage. Helsinki.

[I have seen the first version of this on a previous year, and evaluated it as a thesis work. Then there was 10 performers, 10 audience members. Now the audience is bigger, and it changes quite a lot. The show creates an erotisizing gaze as we look at the young, well-formed and able bodies of the performers. It feels somewhat awkward, and it was different, when the audience and the performers were in a way more equal, of equal measure.]

The 2017 version referred in A Theory of Audience and in audience drafts #7.

Berstad/Helgebostad/Brun: *Phantasmagoric*. 5.2.2020. Sidestep Festival / Valssaamo. Helsinki.

[Sitting on four sides of the large Valssaamo space, in the last part laying down supine looking at the ceiling.]

Referred to in the essay “Esityksen vanki” in the book Backström & others: Jokin meissä valvoo. Todellisuuden tutkimuskeskuksen esseitä hallinnasta ja hallitsemattomuudesta.

Dimchev, Ivo: *Selfie Concert*. 4.2.2020. Sidestep Festival / Cultural Center Stoa. Helsinki.

[Freely sitting, standing, moving, taking selfies and posting them into social media. The performer insisted on at least two people taking selfies all the time, or he would stop singing/performing. What a mix of live and social media aesthetics.]

Referred to in the essay “Esityksen vanki” in the book Backström & others: Jokin meissä valvoo. Todellisuuden tutkimuskeskuksen esseitä hallinnasta ja hallitsemattomuudesta.

Laukkarinen, Antti: *Non Existere*. 1.2.2020. Helsinki Rudolf Steiner School. Helsinki.

[A student work by the Waldorf high school teenagers, audience in the old-school auditorium.]

Ontroerend Goed: *Fight Night*. 1.2.2020. Espoo City Theatre / Louhisali. Espoo.

[Audience in the auditorium, each with an electronic voting system. The show was a sort of a social game or a reality show, where the audience would vote one competitor at a time out. Playing with and manipulating the prejudices and morality of the audience.]

chipaumire, nora: *#PUNK 100%POP *N!GGA*. 31.1.2020. Sidestep Festival / Cultural Center Stoa. Helsinki.

[Audience partly standing and moving freely around the performers, partly sitting in the auditorium. There was a feeling of a party or a gig, mixed with contemporary performing arts aesthetic. I had the feeling that this was an example of non-white dramaturgy or use of the stage. That there was a sensibility at play which challenged Euro-American hegemony.]

Convertito, Giorgio: *Hotel Room Encounters*. 29.1.2020. Theatre Academy / Sokos Hotel. Helsinki.

[One-on-one meeting with Giorgio in a hotel room. He would open the door with a bathrobe on and

say that we can use the time anyway I like. So a really clever minimalistic performance experiment, a contemporary classic. I have referred to this in A Reading of Audience.]

Referred to in A Reading of Audience.

Stylianou, Nicolina: *Mind Split = Siamese Twins*. 25.1.2020. Theatre Academy / Universum Theatre. Helsinki.

[Sitting on three sides of the large space with a noisy neo-mythical ritual taking place. Reminded me of Guillermo Gomez Pena. I was sitting next to Juli Reinartz and was thinking about the argument I had in the same space with Willem Wilhelmus over Juli's piece in the Amorph!14 festival.]

Nauha, Tero: *The End*. 21.1.2020. Theatre Academy. Helsinki.

[1st half: A lecture in the auditorium, commenting the history of the building we were in. 2nd half: a dance show with some teenagers, with audience on three sides of the dancefloor, Tero as a DJ. So a multilayered audience position.]

Rajakangas, Janina & Callaghan, Neil: *Over Your Fucking Body*. 17.11.2019. Zodiak Center for New Dance / Moving in November Festival / Zodiak Stage. Helsinki.

[A duet by my partner and her colleague, and I had been there in rehearsals across the process, with a baby of ours. So I was very informed and deep in the process of the work. One of the rare works I have experienced in several stages of the process, without being a maker. Audience sitting on three sides of the stage, and at one point the performers lick some of its members with fake tongues.]

Grilli, Francesca: *Sparks*. 17.11.2019. Baltic Circle Theatre Festival / Kirpilä Art Collection. Helsinki.

[The audience is waiting in the lobby, then child performers get them one by one into one-on-one-encounters. The child does a clairvoyant reading of me. The reading is 10-15 minutes, so the whole thing takes approx. half an hour. A very special encounter due to their age.]

Posthuman Theatre: *Studies in Non-Human Acting*. 15.11.2019. Baltic Circle International Theatre Festival / Kiasma Theatre. Helsinki.

[The audience sitting both in the auditorium and around the stage, like a musical evening where performers one by one announce what they will act (like "the harbour area of xxx") and the perform that. I was there with a rope tied between myself and my friend Aapo, as part of his bachelor party.]

Laine, Palo, Nylund: *Matter*. 14.11.2019. Baltic Circle Theatre Festival / Puotila Mall. Helsinki.

[A prologue in which we were instructed by the performers and dressed up in protective overalls. Then we stepped into a room, the floor of which was full of peat. Sitting / lying on it and listening to a sound work. Also a light work and a part of the show in darkness.]

Pirinen, Elina & Orchestra: *Al2Be3*. 12.11.2019. Baltic Circle Theatre Festival / Kallio Church. Helsinki.

[This was a concert in a church, and our role was similar to any concert in a church, but the music was unlike it would normally be in a church concert. Also the context guided my orientation, since it was in the program of a contemporary theatre festival.]

MacIntosh, Kate: *In Many Hands*. 12.11.2019. Baltic Circle Theatre Festival / Cirko Center of New Circus. Helsinki.

[Three long tables in a triangle, the audience sitting in three lines in front of them. Objects moving from hand to hand for the whole duration. First back towards the center, second part front. Washing hands (before the pandemic), in the and a darkness.]

Referred to in A Reading of Audience.

WAUHAUS & National Theatre: *Sapiens*. 12.10.2019. National Theatre / Main Stage. Helsinki.

[A work in the big stage of the National Theatre. The audience role was conventional, but what was special was that it was a work from WAUHAUS, who is from the freelance contemporary performance scene and it is exceptional that someone from there can make a work for this stage.]

Arvela, Hanna: *Yes, you can*. 7.10.2019. Performance Days 2019 / Valtion virastotalo. Turku.

[The performer as a barista in the lobby through which we went for lunch. Offered caffeine mixed with powder sugar for us to snort. I of course did due to my interest in experimental performance formats.]

Cadia, Anna: *Ars Erotica*. 2.10.2019. Zodiak Center for New Dance / Zodiak Stage. Helsinki. *[Sitting on three sides of the stage which was in the middle of the Zodiak space. The show was interested in the erotic desires of the audience, I think.]*

Karvonen, Annamari: *Asennot*. Date unknown. Q Theatre. Helsinki.

[Part of the audience (by their own choice) was halfway during the performance invited into a semicircular auditorium, which was situated on stage, becoming also performers. The show was in a weird way dealing with the subject of contemporary dance and art, with an ambivalent, possibly mocking attitude, it felt.]

Lehtovaara, Veli: *Passage 468*. 14.8.2019. Oil Container 468. Helsinki.

[Sitting, standing, laying down, moving in the giant circular space freely. I had the experience of

being free to spectate in peace, even without the protection of any architectural structure for the audience.]

Podcast with Lehtovaara, together with Janina Rajakangas, published by Esitysradio. Did I refer to it also somewhere else?

Haarla, Ruusu & Lappalainen, Julia: *Turkka kuolee*. 24.5.2019. National Theatre / Willensauna. Helsinki.

[Sitting in the auditorium traditionally. The work is a self-reflective form of documentary theatre, dealing with the violence that has taken place in the Finnish theatre scene. The title was brilliant (the story is told with two words already in the title!) and the final death scene was very beautiful.]

Peake, Florence & Stainton, Eve: *Apparition Apparition*. 12.5.2019. Venice Biennale. Venice.

[In the beginning the performers move around the auditorium and ask random audience members to draw on their skin. I also drew on one of them. I saw a friend from London in the audience by accident.]

Ala-Ruona, Teo: *toxinosexofuturocumings*. Between 2.-5.3.2019. Asbestos Art Space. Helsinki.

[Small room theatre, romantic metropolis type. I have a strong feeling of esoteria, of very specific, like-minded queer target audience. I am not sure if I am a welcome part of this inner circle.]

Klein, Anni & Lonka, Pipsa: *Toinen luonto*. 9.3.2019. Viirus Theatre. Helsinki.

[Theatre overlapping with an audio play: the dialogue is pre-recorded and the actors pantomime on top of it. An eerie type of contemporaneity.]

Huhtakallio, Soili: *For God*. 6.3.2019. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[16 months later I don't remember anything, except a white rectangle of light above the stage.]

The Pathic Body and the Uncanny – research group: *Unfamiliar Dialogues*. 1.3.2019. Theatre Academy / Pathic Body -seminar. Helsinki.

[We sit in a circle. We are invited to introduce ourselves one by one. When we have gone through everybody, the sound designer plays an audio recording of what we just said. A familiar situation turns into an uncanny repetition.]

Ingvarsen, Mette: *69 positions*. 6.2.2019. Sidestep Festival / Cultural Center Stoa. Helsinki.

[We audience a sort of a lecture about sex in the history of performance art, including Mette's own works. I get the feeling that while the subject and the material is very intimate, the performer keeps a safe distance. She also labels the audience into men and women, which pisses some people off.]

I engage in a research experiment dealing with Ingvartsen's work, with Olga Spyropoulou, as part of her MA thesis.

Referred in A Theory of Audience.

Elagoz, Samira: *Cock, Cock... Who's There?* 2.2.2019. Sidestep Festival / Zodiac Stage. Helsinki.
[Video acts and small performative acts in between, with minimum amount of improvisation. A sort of film performance.]

Elagoz, Samira: *Graiglist Allstars*. 1.2.2019. Sidestep Festival / Zodiac Stage. Helsinki.
[This was actually a screening, but somehow it feels like it is considered a performance, since it is pairing with the companion piece Cock cock who's there, which has a bit more performance content.]

Aughterlony, Simone & Rowe, Hahn: *Biofiction*. 1.2.2019. Sidestep Festival / Cultural Center Stoa. Helsinki.
[Stylistic example of contemporary European stage art production. Different bodies on stage (queer, plussize). Chopping wood, which touches me personally, and the audio track mixed live on stage. So also gig aesthetics.]

Rajakangas, Volta: *Riita & Rakkaus*. Date unknown. Private home. Helsinki.
[A private performance at our home, created by my stepdaughter and her friend. Especially interesting was the program leaflet, which mentioned two parts: 1. explanation 2. performance. (fin. 1. selitys, 2. esitys).]

Constanza Macras & DorkyPark: *Megalopolis*. 21.2.2019. Volksbuehne Theatre. Berlin. *[Stylistic example of contemporary European stage art production. My first time in Volksbuehne and it fits perfectly what could have imagined staged there. I big set depicting an urban housing project, physical theatre expressivity, tragic moments, energetic group choreographies.]*

Turunen, Saara: *Medusan huone*. 16.2.2019. Q Theatre. Helsinki.
[My partner as the choreographer, which made me a highly biased audience member. Engaging stage work with minimum of words and a traditional audience role.]

Kautto, Mira: *Station to Station to Station*. 29.1.2019. Zodiac Center for New Dance / Zodiac Stage. Helsinki.
[Made by a friend of mine. Music had a strong part in the show, was bordering on a concert of electronic music. It felt clearly like an art experience.]

Jantunen, Laura: *Talvi*. 29.1.2019. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[I don't remember anything.]

Koivuryhmä: *The Gospel of Christmas*. Between 7.-16.12.2018. Kiasma Theatre. Helsinki. *[Santa Claus and Jesus on the Kiasma stage, both played by non-male performers. Santa Claus was a friend of mine.]*

Pietiläinen, Laura & Tuovinen, Paula: *Blondit*. Between 5.-18.12.2018. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[One of the performers and the original author of this remake was the director of Arts Promotion Center Finland. Such institutional power is rare on stage.]

Raekallio Corp: *Audience*. 30.11.2018. Helsinki Museum of Technology. Helsinki.

[The name promised too much. I invited a friend from Palestine to accompany me, because I knew that the show had some militaristic elements, which would have a very different meaning for him. I had asked him and his partner to be my research informants, and we had a post-performance discussion.]

A discussion with research informants. In the authors archive.

Numminen, Katariina: *Asu (A Rhyme for the Stage)*. 18.11.2018. Baltic Circle Theatre Festival / Kirjan talo. Helsinki.

[An old community hall, where the audience sat on three sides of the large square-shaped room. The space invoked some nostalgic community feeling in me. It felt like something was rewound open in front of us by the two performers.]

Andersson, Fröysnes, Klein, Nenonen, Nikkilä, Soidinsalo, Virtanen: *Thresholds*. Baltic Circle Theatre Festival / Puotila Mall. Helsinki.

[Sitting in an empty commercial space in an old shopping mall, looking out to the street. An audiotrack.]

Goh, Angela: *Desert Body Creep*. 16.11.2018. Baltic Circle Theatre Festival / Cirko Center for New Circus. Helsinki.

[I don't remember much.]

Mammalian Diving Reflex: *All the Sex I Ever Had*. 15.11.2018. Baltic Circle Theatre Festival / Espoo City Theatre. Espoo.

[The performers were non-professionals (and in that way kind of "part of us"), but the direction and

concept were clearly stylistic contemporary European stage art. Audience was a few times challenged to share stories of their sex lives into the microphone. I didn't feel at all like doing it.]

Pop Up Teatr: *Death at Work*. 13.11.2018. Baltic Circle Theatre Festival / Kanneltalo. Helsinki.

[Like the one above, also here "laymen" performing and telling about their private lives, this time about death. Audience was a few times addressed straightforwardly and asked to make a common decision. I had a group of research informants with me, whom I interviewed after.]

A discussion with and texts from research informants. In the authors archive. Referred in A Theory of Audience.

Jocson, Eisa: *Princess*. 9.11.2018. Baltic Circle Theatre Festival / Cultural Center Stoa. Helsinki.

[This was an engaging work, with the two performers (one male, one non-male I suppose) dressed as disney princesses performed a highly detailed, skillful and exact choreography of repetition and mimicry.]

Podcast and public discussion with Jocson, Benoît Lachambre and Elina Pirinen, published by Esitysradio and in organized in collaboration with Moving in November festival.

Pirinen, Elina: *Brume de Mer*. 9.11.2018. Moving in November Festival / Zodiak Stage. Helsinki. *[I was already familiar with Pirinen's style of dance mixed with transgressive elements and a strong relation to music. It was a "beautiful" piece of her style and the music was overflowing, like a prolonged tsunami over us.]*

Podcast and public discussion with Eisa Jocson, Benoît Lachambre and Pirinen, published by Esitysradio and in organized in collaboration with Moving in November festival.

Lachambre, Benoît: *Lifeguard*. 6.11.2018. Moving in November Festival / Valssaamo. Helsinki. *[This is one of the works that stay strongly in my memory even years later. Benoît sitting on the barstool as we arrive, asking us to move about in the space to help him map it. Then he starts moving. An atmosphere is created where we become and organic part of the performance. Two more audience groups enter, one every fifteen minutes. A shamanistic experience.]*

Podcast and public discussion with Eisa Jocson, Lachambre ja Elina Pirinen, published by Esitysradio and in organized in collaboration with Moving in November festival.

Rajakangas, Janina & Callaghan, Neil: *Over Your Fucking Body*, work-in-progress. 5.11.2018. Moving in November Festival / Kunsthallen Helsinki. Helsinki.

[Again a work by my partner. It takes place in the art gallery, and I have a student group with me from the Waldorf high school and I collect writings from them after. The performers ask audience members to move them in the space.]

Texts gathered from informants (authors archive). Referred in A Theory of Audience.

Hominal, Marie-Caroline & Öhrn, Marcus: *Hominal / Öhrn*. 4.11.2018. Moving in November Festival / Kiasma Theatre. Helsinki.

[I did not get in to this work, it did not open to me. Using heavy metal music did not become justified to me (I have a heavy metal background) and the show seemed somehow arrogant and self-centered.]

Sanchis, Salva: *Radical Light*. 3.11.2018. Moving in November Festival / Cultural Center Stoa. Helsinki.

[I have two research informants with me from Diakonissalaitos, which helps people with problems. I wanted to hear comments from people who are not in the art circles. The work is an engaging choreography with very skillful dances, I am just in awe about how movement flows in their bodies.]

Texts gathered from research informants. In the authors archive. Referred in A Theory of Audience.

Goria, Gabrielle: *Sharing Silence*. 22.-31.10.2018. Theatre Academy. Helsinki.

[An artistic research performance installation, in which Gabrielle meditates publicly for ten days and invites audience members to join. As an audience member two strongly different levels of participation: witnessing the effort of the performer and witnessing your own meditating mind. Also Gabrielle later on tells how he became a spectator of the venue, the theatre school.]

Referred somewhere, check.

von Bagh, Jenni-Elina: *Posthuman Days*. 18.10.2018. Zodiak Center for New Dance / Sodiak Stage. Helsinki.

[Performers reaching to be non-human. For me, it was the ambivalence of not understanding what is going on, both in its enjoyability and annoyability. The theme feels both necessary and appropriated by the art industry.]

Karttunen, Jyrki: *Huonosti vartioitu tyttö*. Date unknown. Helsinki City Theatre. Helsinki.

[I felt like this was not at all for me, feelings of sympathetic shame.]

Kellokumpu, Simo: *pompom*. 17.10.2018. Gallery Augusta. Helsinki.

[In a gallery in Suomenlinna, a being with long blue hair is moving slightly by the window. The same being who also is pictured in videos and comics. A sense of transdisciplinary ghosting.]

Janina Rajakangas Project: *Kanarialintu*. 13.10.2018. Kiasma Theatre. Helsinki.

[A work of my partner. Audience around a circular carpet on the second floor of Kiasma. The

speakers also placed in the circle. The four dancers are close and sensitive.]

Liisa Pentti & Co.: *The Space*. 13.10.2018. Kiasma Theatre. Helsinki.

[Don't really remember this.]

Roumagnac, Vincent: *WeSANK Deep Stage As...* Approx. 9.10.2018. Theatre Academy, Space for Free Arts. Helsinki.

[This was an exhibition, but since Vincent is dealing with the subject of theatre and extending it, it seems relevant here. Prototypes of the stage of the future, both as scale models and descriptive texts, made in a series of workshops, it was inspiring.]

Referred in A Theory of Audience.

Häkkinen, Anna Maria: *DANCE*. 10.10.2018. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[This was clearly not challenging the conventional setting, rather it was trying to bring back something that the author feels important in dance but that has been replaced by recent developments.]

Condit, Outi: *Remote Control Human - RCH 201 Mediated Touch*. 8.10.2018. Riihimäki Theatre / #digitheatre. Riihimäki.

[The theatre is in the same building as a hotel. In the theatre, there is a projection of some hotel rooms. In these hotel rooms, people encounter. One of each pair is an avatar, operated by someone else in another room. An audience member can go and meet an avatar. After doing that, I am offered also the position of an avatar, which I also take.]

Orpana, Mikko: *I AM IN YOUR MIND*. 2.10.2018. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[A beautiful improvised audience formation emerges as we enter the space and situate our selves so that we are able to follow. I am thinking this is due to spatial design, how the performers elements of the set are placed.]

McSweeney, Alex & Pittman, Simon: *Distance*. Between 16.-22.9.2018. Fine Line / Rough Fiction / Park Theatre. London.

[A family friend is acting the main role and I empathize with him. The character is in distress.]

Old Vic: *Jungle*. Between 16.-22.9.2018. Playhouse Theatre. London.

[A partly immersive work, in which we are kind of the customers of a cafe in a refugee camp in Calais, on the French side of the Canal. I am sitting next to a catwalk, on which the actors move. A

part of the audience is on a balcony. There is a weird power structure between this upper middle class audience and the characters of the play.]

Referred in A Reading of Audience and A Theory of Audience.

Globe Theatre: *Othello*. 20.9.2018. Shakespeare's Globe. London.

[To visit the Globe is kind of special when researching audience, it portrays one important phase in the development of European theatre architecture. Of course nostalgic, but also touching.] **Referred in A Theory of Audience.**

Detritus & Armi Von Vep: *Ave Virgo, Ave Vos*. 8.9.2018. Universum Theatre. Helsinki.

[A show combining classical music and burlesque, but I can't feel it, it feels out of place.]

Pickett, Corey: *Silent Show*. 5.9.2018. Outlaws Theatre Festival / public space. Pori.

[Street art clownery]

Theatre Quo Vadis: *Healing Words*. 4.9.2018. Outlaws Theatre Festival / public space. Pori.

[One-on-one meeting with the author-performer Otso Kautto. He helps me to find the right words that would help me with a personal concern. It is like a meeting with a healer, but in the art context. Reminds me of Jodorowski's Psychomagic. Otso is also just appointed as the head of a big theatre, which contributes to his character in my experience.]

Valkeapää, Juha & Biitsi: *Juha Biitsillä*. 4.9.2018. Outlaws Theatre Festival. Pori.

[A great combination of Juha's storytelling vocal expression and the sound art of Biitsi duo. In a small, out-of-use commercial store space, which also adds with a feeling of impermanence and melancholy.]

Fishamble: *Silent*. 3.9.2018. Outlaws Theatre Festival. Pori.

[Don't remember much, a basic monologue show, about a homeless character.]

Outlaws Theatre Festival: *24H Plays: Pori*. 1.9.2018. Outlaws Theatre Festival. Pori.

[The pace of creation is the main orientation when watching the works: they have been created (written, directed, rehearsed) in 24 hours. A lot of the time I imagine and reflect in my mind their processes. So the imagined making of is superimposed over the performance.]

Oblivia: *Children and Other Radicals*. 29.8.2018. National Opera / Alminsali. Helsinki.

[The adult live artists performing together with teenagers in the Alminsali of the Opera House.]

Palmgren, Sari: *Aidatut unelmat*. 22.8.2018. Zodiak Center for New Dance / Kanneltalo. Helsinki.

[This is a site-specific guided walk, we move as a group between different acts in the suburb of Kannelmäki, on yards, in the church and finally on a field in a park, where a spectacle with a lot of performers is acted out.]

Harrell, Trajal: *In the Mood for Frankie*. 30.7.2018. Impulstanz Festival. Wien.

[While passing through Vienna, I get to attend this performance by a highly acclaimed choreographer. I feel the specificity of the audience and the internal power relations. The contemporary dance scene – its students, masters, stars and wannabes.]

Referred in A Reading of Audience, in A Theory of Audience and in audience drafts #7.

Live Art Society: *SMS – Soft message Service*. 13.6.2018. URB Festival / Kiasma Theatre. Helsinki.

[One of the rare performances which use the existence of cell phones in their aesthetic. We are asked to keep our phones and their sounds on. The two performers, who are backstage, chat with individual audience members with text messages. The auditorium is lit with our phone screens and their beeps.]

Rajakangas, Janina & others: *Tanssivintin keväänäytös*. 28.5.2018. Space for Free Arts. Helsinki. *[The dance school students the dramaturgy of their work invites us unintrusively to take part in the joint movement score.]*

Lindfors, Sonya: *COSMIC LATTE*. 26.5.2018. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[The auditorium is built into an angle on two sides of the stage. The audience is mostly white and the work deals with this fact. It makes fun of whiteness and demands attention to structural racism. As an audience member I am also somewhat attacked and this is also the purpose of the work.] **Podcast with Lindfors, together with Janina Rajakangas, published by Esitysradio.**

Kettunen, Katriina: *Subject to Change*. 12.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah.

[The artist invited the audience to draw on her skin.]

Bamieh, Mirna: *Meet me in the garden*. 12.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah.

[An artistic event of cooking and eating. As it was happening during an evening, at the same time with other performances, I think it lacked the communality it proposed. I did help with the cooking and ate, but kind of missed the art of it.]

Pascual Esparza, Daniela: *No olvida el corazón cuando se ha dado*. 12.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[Cannot recall.]*

Salfiti, Rabia: *The Way*. 12.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[Cannot recall.]*

Hejazi, Harold: *Orientalism: Art, Ideology and the Depiction of the Arab World*. 10.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[A performance lecture on Eduard Said's book Orientalism, but with a self-ironic vibe, showing the artist as a young rapper in a music video by the Giza pyramids. Taking place in occupied Palestine, performed by Canadian-Iranian-Finnish artist this had multiple levels of cultural critique.]*

Spyropoulou, Olga: *Between the sword and the neck*. 10.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[The artist invited, without words, audience members to dance with her in the garden.]*

Viialainen, Timo: *Jerusalem*. 10.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[A sound-driven performance, with a musical composition and some action.]*

Mor'O Ocampo, Yuan: *DESAMPARADOS (The Abandoned)*. 9.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[In the style of classical performance art, the artist has materials on the table, with which he acts (like throwing flour on himself). Dealing with the memory of his late mother, it is touching.]*

Linne, Beata: *On collective Memory and Identity*. 9.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[Performer violating her own body, it challenges the endurance and morality of the audience.]*

Kantonen, Pekka & Lea & Pyry: *Translating Generational Knowledge: Collaborative video in a Wixarika community in Mexico*. 9.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah. *[A lecture performance on their longstanding work in a Mexican village community.]*

Aboud, Maiada: *Ascension* : A live performance holding a 9 kilo salmon fish for an hour time until

exhustion. 8.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Ramallah.

[The name says it all, the audiencing determination and exhaustion of the performer.]

Viialainen, Timo: *Unseen*. 6.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Al Arroub Refugee Camp.

[A visually strong performance, playing with a flash light. In the aftertalk a local man tells how he was touched by it, how it evoked memories of being subject to control and imprisonment by Israeli forces. This was true artistic cross-cultural communication.]

Referred to in the essay “Esityksen vanki” in the book Backström & others: Jokin meissä valvoo. Todellisuuden tutkimuskeskuksen esseitä hallinnasta ja hallitsemattomuudesta.

Nowat Ensemble: *SHRA-ERÄMAA*. 6.5.2018. Recall – Reflect – Return – Palestine Performance Symposium / Khalil Sakakini Cultural Center. Al Arroub Refugee Camp.

[A Finnish-Palestinian collaboration performing in the upstairs theatre in the home of one of the artist, at the refugee camp. This cultural exchange was touching.]

McBride, Max: *re-membering*. 25.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[The performer had pieces of the work appearing along the day, an audio work in the toilet, a video she was carrying around on a small screen etc.]

Kellokumpu, Simo: *#CHARP*. 25.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[Moving slowly in the Kiasma lobby, somehow linking us to celestial movements.]

Kramer, Paula: *Rock / Crust / Body / Snow / Face / Buoy*. 25.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[The artistic research presentation/performance had a beautiful atmosphere which I remember years later. Paula was sitting by a table on stage, with a projection she could draw on, addressing us with a calm, thoughtful style.]

Roumagnac, Vincent: *Backdrop (1977)*. 25.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[Vincent was not there physically, but addressed us through a video, with a text speaking straight to us in this specific situation. Experimenting on or stretching the limits of liveness, in a way not so different from my own experiments.]

Referred in A Theory of Audience.

Condit, Outi: *Actress*. 25.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[This was already the third time I audienceed this piece, which makes it quite special. It affected me the most the first time, the second I could discern better the structures, techniques and contents of the work, and this third time I started to be more easily distracted.]

How To Do Things With Performance? -research project: *Regurgitated Perspectives – an excerpt*. 25.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[This was a sort of funeral service I think, playing with that reference and structure.]

Oliver, Daniel: *Title unknown*. 24.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[Daniel was invited to perform by me and Karolina Kucia, so I felt somewhat responsible as an audience member. He was telling some stories about his practice while doing things with his materials, with an unpredictable dramaturgy. In the aftertalk, it became clear that some audience members had felt Daniel threatening at some point, and I didn't understand at all why.]

Hast, Susanna: *Chased - Entering and Exiting the World of Gendered Violence*. 24.4.2018. Spring Research Day / Performing Arts Research Center Tutke / Kiasma Theatre. Helsinki.

[A singer-songwriter lecture performance I think?]

Mustonen, Anna & Henriksson, Marianna & Helsinki Baroch Orchestra: *Maria-vesper*. 19.4.2018. Zodiak Center for New Dance / Pannuhalli. Helsinki.

[This was amazing, an intertwining of Monteverdi performed live by high skill level musicians and contemporary dance, also the singers dancing. As an audience member, was just in awe of this combination of bold originality and sophistication.]

Theatre students of Työväen akatemia: *Loppiaisaatto*. 12.4.2018. Työväen akatemia, Kauniainen. *[A student theatre work, nothing special to mention. Except that they were my students so I was looking at them with empathy.]*

Hyvönen, Mikko & Off/Balance: *crystal pieces: human beings*. 4.4.2018. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[I liked this but I am writing this so much later that I do not remember it.]

Podcast with Hyvönen, together with Janina Rajakangas, published by Esitysradio.

van Lamsweerde, Sarah: *80 Words*. 24.3.2018. Mad House Helsinki. Helsinki.

[The author was imagining a language which would have only 80 words. Also, I remember that it was originally a solo by the author, but now performed by someone else. In this case, it felt important. Maybe because it was a solo work.]

Söderberg, Alma: *Nadita*. 24.3.2018. Mad House Helsinki. Helsinki.

[I remember the performer had an interesting presence in her repetitive movement.]

Globe Theatre: *Much Ado About Nothing*. 3.3.2018. Shakespeare's Globe. London.

[The globe was the attraction, my first time there. It was an impressive experience. The Shakespeare comedy, don't remember that much from it.]

Oliver, Daniel: *Chiperlatartapart*. 24.2.2018. Steakhouse Live Festival. London.

[A sincere and puzzling solo work with some kind of hose and containers, and Daniel doing something possibly unexplainable with them.]

O'Reilly, Kira: *Untitled (slick glittery) redux*. 24.2.2018. Steakhouse Live Festival. London.

[Kira naked, moving slowly on a large square carpet which had some glitter and other materials here and there, applying them on her skin. A durational piece of several hours, the audience coming and going. A very concentrated and peaceful atmosphere, which has stayed in my mind.]

Roberts, Imogen: *Please note: Requests and Complaints from Under the Weather*. 24.2.2018. Steakhouse Live Festival. London.

[?]

Coney: *Droves*. 24.2.2018. COLAB Factory. London.

[An immersive journey in the basements of a building, created by and with children. Meeting characters played by child performers in different rooms of the basement.]

Clark, Robert: *Mass (work in progress)*. 22.2.2018. Dance4. Nottingham.

[Performers and audience members masked with some fabrics, a mysterious choreographic space. Work-in-progress, with my partner as a performer.]

Levi, Marcela & Russo, Lucia: *Iron Mouth (Boca de Ferro)*. 11.2.2018. Sidestep Dance Festival / Zodiak Stage. Helsinki.

[The space is surrounded with molton curtains, in one corner there is a table for the DJs who already

play music when we enter. Then the dances slips in through the curtains and moves fiercely. He travels between us, coming close, moving, moving, moving like a maniac, a shaman, a techno animal, the audience is organically distributed around, making space as needed.]

Lewis, Ligia: *minor matter*. 9.2.2018. Sidestep Dance Festival / Zodiac Stage. Helsinki.
[I don't remember anymore.]

Daijing, Pan: *Fist Piece*. 8.2.2018. Sidestep Dance Festival / Zodiac Stage. Helsinki.
[I don't remember anymore.]

Lewis, Ligia: *Sorrow Swag*. 6.2.2018. Sidestep Dance Festival / Zodiac Stage. Helsinki.
[I don't remember anymore.]

Lindfors, Sonya: *NOBLE SAVAGE*. 5.2.2018. Sidestep Dance Festival / Zodiac Stage. Helsinki.
[I don't remember anymore.]

Podcast with Lindfors, together with Janina Rajakangas, published by Esitysradio.

Gabriel, Marc Philipp: *Ajima*. 20.1.2018. Zodiac Center for New Dance / Zodiac Stage. Helsinki. *[A high stage, the audience seated on three sides. The dancer Maija Karhunen on stage, her body is not the normative dancer body, she is small in size and has a bone condition, which is why she normally uses a wheelchair. This is important to me as an audience member, since it is rare to see this kind of bodies on stage.]*

Raekallio Corp: *Oneiron*. 16.1.2018. Cirko Center of New Circus. Helsinki.
[Composed of different sections, one in an apartment, then a walk to the theatre, then in the theatre a choreography to watch, then we are offered soup. I don't get a good connection to the work, but they have made a big effort to reflect the content with the format and audience positions.]

Totem Theatre: *Lentämisen alkeet*. 18.1.2018.
[Most of the audience are primary school children, which makes it a special occasion for me. It is fun to follow the reactions of the kids, what are the things that spark their interest.]

Saarakkala, Janne: *Janne Katajan Riihimäki*. 16.12.2017. Riihimäki Theatre. Riihimäki.
[The performance is based on a real character, a local celebrity. In the lobby before the show sit in the same table with a friend of Janne Kataja, a celebrity actor as well. He doesn't seem to be so happy about the show and how it deals with their common history. Also he is portrayed on stage.]

Roumagnac, Vincent: *Visit*. 9.12.2017. Theatre Academy. Helsinki.

[A video work, Vincent has been working with the performer Hanna Ahti. Hanna has visited spaces of Theatre Academy and spent time in them, while camera is filming her. Hanna is pregnant. To me, it is a study of presence, absence, and the relationship between the actor and the performer.]

Janina Rajakangas Project: *Teini*. 7.12.2017. Zodiak Center for New Dance. Helsinki.

[A choreography by my partner, with teenage dancers. I have been present during the process and I am invested in it emotionally. It is very touching, the presence of the performers is exceptional and rare to someone their age.]

Tremmel & Loper: *Pygmakofili*. 2.12.2017. Viirus Theatre. Helsinki.

[The authors I students, whose work I am mentoring. It is a performance installation in the lobby. Salla is inside a transparent box, which functions as a table. Vulnerable. Another performer, who is plus size, is also inside a box, dressed as a pig. A Christmas reference, I think, and quite provocative. I even hesitate to write about it, to not use any offensive language by accident. The show is provocative, challenging the audience-performer relation.]

Lehtonen, Jussi: *Toinen koti*. 30.11.2017. National Theatre / Omapohja. Helsinki.

[Exceptional here is that the performer group is composed of immigrant artists. This is rare, and my relationship to the performance is dominated and oriented by this fact.]

von Bagh, Jenni-Elina: *a life - nomadic melodrama*. 25.11.2017. Theatre Academy / Kallio Stage. Helsinki.

[The space, the old Ryhmäteatteri space, is atmospheric. I think the show was intelligent and funny, but I still felt somewhat disconnected.]

Johnson-Small, Jamila: *i ride with colour and soft focus, no longer anywhere*. 18.11.2017. Baltic Circle Theatre Festival / Kanneltalo. Helsinki.

[The spatial arrangement feels a bit weird in this performance, the fixed auditorium and the wide stage. In the end part audience members are invited also on stage, I remember going.]

Podcast with Johnson-Small, together with Janina Rajakangas, published by Esitysradio.

Feodoroff, Pauliina: *Sijdsååbbar (Village Council Meeting)*. 18.11.2017. Baltic Circle Theatre Festival / Konepaja Bruno. Helsinki.

[This village council meeting is bordering on whether it is a performance, since what takes place is a real meeting, with outsiders like myself witnessing it. I still feel honoured to have been there, that I was allowed to take part. To just have the meeting and open it up was enough, and it doesn't really

matter, if it is art or not.]

Motus: *MDLSX*. 17.11.2017. Baltic Circle Theatre Festival / Cirko Center for New Circus. Helsinki.
[A queer electronic music performance.]

Najdi, Rima: *Think Much, Cry Much*. 17.11.2017. Baltic Circle Theatre Festival / YMCA. Helsinki.
[A gym hall, some marks on the floor, audience with headphones. The audio tracks guide us to move in the space, going through chapters, which invite us to experience some moments non-European immigrants encounter when crossing borders and behaviour they are subjected to.]

Post-MJ Era Institute of Consciousness: *Afterlife*. 16.11.2017. Baltic Circle Theatre Festival / Viirus Theatre. Helsinki.
[A kind of spiritual event remembering and honoring the pop star Michael Jackson. A partly installation, partly performance structure where we at times follow something together, like the speech of Tino Singh, sometimes go through stations, like meeting personally a Michael Jackson lookalike.]

Podcast with Ossi Koskelainen and Emmi Venna, together with Janina Rajakangas, published by Esitysradio.

Feodoroff, Pauliina: *Autonomian aika*. 15.11.2017. Baltic Circle Theatre Festival / Cirko Center for New Circus. Helsinki.
[A stage work dealing with the political question of the rights and the treatment of Sami people. This has been shadowed in my memory by the village council meeting, which was more important to me.]

Michel, Dana: *Mercurial George*. 4.11.2017. Moving in November Festival / Cultural Center Stoa. Helsinki.
[I find Dana Michel's presence and style of performing very original and I can't really separate this work fully from Yellow Towel, which was for me a special experience.]

Podcast with Michel, together with Janina Rajakangas, published by Esitysradio.

Jefta van Dinther: *Dark Field Analysis*. 3.11.2017. Moving in November Festival / Kiasma Theatre. Helsinki.
[A very visual work about two dancers encountering in an intimate way on Kiasma stage. I think we were seated around the square stage.]

Podcast with van Dinther, together with Janina Rajakangas, published by Esitysradio.

Jokiniemi, Sonja: *Blab*. 3.11.2017. Moving in November Festival / Zodiak Stage. Helsinki.

[The auditorium was built in an original way as a non-symmetric L-shape. The work was bordering on visual arts, there are even paintings in the set, and the performers are working with materials and substances kind of like performance artists, but with dancers techniques and style of presence.]

Reality Research Center: *Sleeping Beauty (work in progress)*. 30.10.2017. Eskus Performance Center. Helsinki.

[A highly original audience position: it is a sort of an erotic encounter, a form of passive play, in performance context, framed as an art performance. First a dialogue with a performer, to agree on what will take place. Then an encounter (30 min or so) in which one of us (myself) handles the body of the other, who pretends sleeping. One of the authors is my friend.]

Referred in “Dionysus in 18+”, published in Ice Hole Live Art Journal, issue 8.

Koivuryhmä: *Maailmannäyttely, osa 1: Sinusta tulee koivu*. 28.10.2017. Cultural Center Stoa. Helsinki.

[A happening mixing different registers of performance from clownery to lecture. Also the audience position changes during the show and we can move. And are seated or laying down on pillows in the end.]

Kokimo: *Kokimo Art17*. 20.10.2017. Kiasma Theatre. Helsinki.

[This was actually an event containing several different performances. I recall two: the ASMR karaoke by Lehmus Murtomaa and the performative dinner by Kokimo.]

WAUHAUS: *Private Dancer*. 20.10.2017. Zodiak Center for New Dance / Zodiak Stage. Helsinki.

[The audience on two sides, facing each other, in between the performers Juha Valkeapää and Heidi Soidinsalo. We are wearing headphones, the performers are creating an intimate sound dramaturgy, we can hear everything very well, and the distance between the stage and the auditorium is altered/diminished.]

Condit, Outi: *Channeling*. 17.10.2017. Theatre Academy. Helsinki.

[In a studio space, there are podiums of different heights and sizes for us and the performers to use. They are speaking, constantly, “channeling” something, articulating experiences, in a non-loud voice, so I have to move closer when I want to follow the words of a specific performer.]

Condit, Outi: *Actress*. 16.10.2017. Theatre Academy. Helsinki.

[Pairing with Channeling, the work is taking place on the same corridor and the day before. I audience it twice actually. It has one moment which is similar to a performance I have directed some years ago: a fake mustache placed on a wall as a sort of male figure.]

Turunen, Saara: *Kim, Lekki & Namwaan*. 14.10.2017. Theatre Jurkka. Helsinki.

[A work made with three female thai immigrants who, based on their stories and performed by them. An act of decolonization and thus related to my position as a western, white audience member. My partner as the choreographer.]

Kainulainen, Katri & Latva, Maximilian: *Performanssitaidetta Kalervo Palsan hengessä*. 6.10.2017. Kiasma Theatre. Helsinki.

[A performance art event inspired by the late artist Kalervo Palsa's work. They have staged elements from his paintings into acts and actions using different props. An original and memorable atmosphere. Dark (humour). Later I hear that one of them, Maximilian, also knew Palsa personally.]

Saari, Eino: *Miehen kosketus*. 29.9.2017. Kajaani City Theatre / Cultural Center Stoa. Helsinki. *[A documentary theatre piece based on a large interview material. Men interviewed about their relationship to and experiences of touch and touching. I was one of the interviewed men. Staging male sensitivity, which I can sympathize with.]*

Podcast with Saari, together with Janina Rajakangas, published by Esitysradio.

Karvonen, Anna-Mari & Puolakka, Anni: *Amor Fati*. 16.9.2017. Kiasma Theatre. Helsinki.

[A square stage with audience around, on stage a big chunk of clay and mostly two actors, one of them playing the actor Brad Pitt, the other one a journalist making an interview. This was a strong affective experience, the levels of acting and registers of performing overlapping and mutating. When the actor was mimicing vomiting, I could smell the vomit.]

Podcast with Karvonen, together with Janina Rajakangas, published by Esitysradio.

Halonen, Joonas: *Tight*. 10.9.2017. Zodiak Center for New Dance / Cirko Center for New Circus. Helsinki.

[A choreography which felt ritualistic. It was centered around a rope, which the performers tightened between each other in different ways. Skillful and original in some way. We were sitting around them, on three sides of the space I think.]

Peeping Tom: *Moeder*. 31.8.2017. National Opera / Alminsali. Helsinki.

[A kind of physical theatre/dance. I don't really remember much. This space has a specific aesthetic, the works stay in a kind of distance.]

Biniyam: *"BABY WE CHANGING CULTURE"*. 10.8.2017. URB Festival / Kiasma Theatre. Helsinki.

[This was a concert, a gig by a young pop/rap artist, but when it was situated in Kiasma theatre and

spatially arranged in a way that there was a stage built in the center and we could move around it, the show became in a way a live art work. This affect that the framing in addition to the spatial design had, was interesting.]

Podcast with Biniyam, together with Janina Rajakangas, published by Esitysradio.

Belarus Free Theatre: *Burning Doors*. 12.8.2017. Tampere Theatre Festival. Tampere.

[I only remember that one of the members of the Pussy Riot group, Maria Alyokhina, was performing in this documentary theatre piece, which was dealing with political problems in Russia and Belarus.]

Podcast with the director Nicolai Khalezin, together with Mira Kautto, published by Esitysradio.

Idouzee, Ima: *Garden of Eden*. 3.8.2017. Zodiak Center for New Dance / Cultural Center Stoa. Helsinki.

[Don't remember much, just Ima's skills of moving, the work itself did not touch me I think.]

WAUHAUS: *Church of Internet*. 2.8.2017. Kiasma Theatre. Helsinki.

[The spatial arrangement was stylistic, like it always is with WAUHAUS: a large, high square stage with audience in one row around it. The Facebook accounts of the audience was linked to the content, and as I don't have one (I think there was just about two of us in the whole audience), I was partly an outsider. The audience was invited to perform rituals on stage, but I didn't feel like I wanted. Maybe due to this outsidersness?]

Selected performances from before 2017

Mustonen, Maija: *Pond*. 28.-29.1.2017. Mad House Helsinki / Hotelli Korpilampi. Espoo.

WAUHAUS: *Flashdance*. 7.-20.12.2016. Zodiak Center for New Dance. Zodiak Stage.

Höyhentämö: *Kuolemiseen taito*. 23.11.-2.12.2016. Höyhentämö. Helsinki.

Brunou, Rea-Liina: *Pedestrian Ballet*. 24.-27.11.2016. Contemporary Art Space Kutomo. Turku. Aho, Milja & Karvonen, Anna-Mari & Mustonen, Anna & Venna, Emmi: *Nimetön esitys*. Baltic Circle International Theatre Festival. Helsinki.

Soher, Matraquita: *(A)part*. 16.11.2016. Baltic Circle International Theatre Festival / Allas Sea Pool. Helsinki.

Kokko, Emilia: *Genderfuck*. Theatre Circus Maximus. Helsinki.

HoME Theater: *KoToNa/DoMA/at HoME*. 10.-12.8.2016. URB Festival / private home. Helsinki.

Aho, Milja & Karvonen, Anna-Mari & Mustonen, Anna & Venna, Emmi: *Nimetön esitys*.

Contemporary Art Space Kutomo. Turku.

Recover Laboratory. 2016. Viikinmäen vedenpuhdistuslaitos. Helsinki.

Castellucci, Romeo: *Go Down, Moses*. 19.-20.8.2016. Helsinki Festival / National Theatre / The Main Stage. Helsinki.

Cantabile2: *Skjult nummer 4760*. 2016. Multiple spaces. Vordingbork. Raekallio Corp.: *Neuromaani*. 20.8.-24.9.2016. Maria Hospital. Helsinki.

Rimini Protokoll: *Remote Helsinki*. June 2016. Korjaamo Theatre / Stage Festival / public space. Helsinki.

Kaiken keskus: *The Real Health Center*. 2016. Theatre Academy / public space. Helsinki. Other Spaces: *The Humanoid Hypothesis*. 2. 22.-29.4.2016. Kiasma Theatre. Helsinki.

Borrvalho, Ana & Galante, Jono: *sexyMF*. 5.-6.2.2016. Sidestep Festival / Zodiac Stage. Helsinki.

Pellinen, Janne: *Paratiisi*. 29.1.-3.2.2016. Theatre Academy. Helsinki.

Other Spaces: *Reindeer Safari*. 2016. Public Space. Helsinki.

Dimchev, Ivo: *P Project*. 4.2.2016. Sidestep Festival / Hurjaruuth. Helsinki. Dimchev, Ivo: *Fest*. 5.2.2016. Sidestep Festival / Hurjaruuth. Helsinki.

Hirvanen, Maija & työryhmä: *Epic Failing*. 11.-19.11.2015. Zodiac Center for New Dance / Zodiac Stage. Helsinki.

Lehtovaara, Veli: *Clandestine Sites: Displaced*. 30.10.-5.11.2015. Moving in November Festival / Mediakeskus Lume. Helsinki.

Lewis, Isabel: *An Occasion*. 18.10.2015. Kiasma Theatre/ teatteri.nyt-festival / Mad House Helsinki. Helsinki.

Reality Research Center: *Dada99 Riihimäki*. 10.9.2015. Riihimäki Theatre. Riihimäki.

Partanen, Jarkko: *Fields of Glory*. 19.-21.8.2015. Zodiac Center for New Dance. Eläintarha Sprts Field. Helsinki.

Dadu, Noora / Teatteri Takomo: *Minun Palestiinani*. 2015. Tampere Theatre Festival. Tampere.

Ashley, Robert: *Crash*. 15.-18.4.2015. Roulette. New York.

Kokimo: *Series of Spaces Extra – The Catastrophe Edition*. 15.10.2014. Kiasma Theatre / public space. Helsinki.

Post-MJ Era Institute of Consciousness: *Ruumiinvalvoajaiset*. Baltic Circle International Theatre Festival / Tiivistämö. Helsinki.

Valkeapää, Juha: *Juha Valkeapää 50 yrs*. 13.-16.11.2014. Baltic Circle International Theatre Festival. Juha's home. Helsinki

Abramovic, Marina: *512 Hours*. 2014. Serpentine Gallery. London.

Numminen, Katariina: *Zoo*. 7.-19.3.2014. Zodiac Center for New Dance / Pannuhalli. Helsinki.

Okpokwasili, Okwui: *Poor People's TV Room*. 9.1.2014. New York Live Arts. New York.

Poste Restante: *Civilization and its discontents*. 14.-17.11.2013. Baltic Circle International Theatre Festival. Helsinki.

Branch Nebula: *sloap*. 8.-18.8.2013. URB Festival / Makasiini L3. Helsinki. Other Spaces: *Car Park*. 2.-4.8.2013. URB Festival / Kiasma Theatre. Helsinki. Porkola, Pilvi: *No More Broken Hearts*. 6.-10.3.2013. Kiasma Theatre. Helsinki.

Pöyhönen, Emilia: *kuka tahansa meistä – dokumentti*. 28.2.2013. National Theatre / Vestibyyli Hall of Helsinki Railway Station. Helsinki.

Murtomaa, Laura: *Pastoraalisinfonia. Amor Mundi*. 17.-25.11.2012. Teatteri Takomo. Helsinki. Gob Squad: *Gob Squad's Kitchen*. 6.8.2012. Tampere Theatre Festival / Hällä Stage. Tampere. Xplore Berlin Festival. 27.-29.7.2012. Schwelle7. Berlin.

Forced Entertainment: *Quizoola!*. 7.7.2012. Baltoscandal Theatre Festival. Rakvere. Dimchev, Ivo: *Lili Handel*. 5.7.2012. Baltoscandal Theatre Festival. Rakvere.

Rinne, Nora: *Infantiili amnesia*. 10.-16.3.2012. Kiasma Theatre. Helsinki.

Rouhiainen, Leena & working group: *Kuka sinä olet – hengitystä, askelia, sanoja ja muuta?*. 9.-14.12.2011. Theatre Academy. Helsinki.

Reality Research Center: *Staged Larceny*. 16.-17.11.2011. Baltic Circle International Theatre Festival / Hurjaruuth Stage. Helsinki.

Sarkola, Milja: *Perheejäsen*. November 2011. Teatteri Takomo. Helsinki.

Junttila, Kristina & MacDonald, Jamie: *How to Make a Living in Finnish. User's Manual*. 2011. Teatteri Naamio ja Höyhen. Helsinki.

Teatteri Naamio ja Höyhen: *Lovers' Match Making Agency*. 17.-21.8.2011. Multiple locations. Helsinki.

Reality Research Center: *Helsinki by Skoda*. 9.8.2011. Multiple locations. Helsinki. Xplore Festival. 29.-31.7.2011. Schwelle7. Berlin.

Muilu, Eeva & Sarkola, Milja: *Ihmisen asussa*. 22.3.-6.4.2011. Zodiak Center for New Dance. Helsinki.

Reality Research Center: *The Wall. The Eternal Mothers' Day*. 8.5.2011. Reality Research Center, Helsinki.

Reality Research Center: *The Wall. Ikuinen äitiänpäivä*. 8.5.2011. Reality Research Center, Helsinki.

Reality Research Center: *The Wall. Kevätiltaan kangastuvaa*. 7.5.2011. Reality Research Center, Helsinki.

Reality Research Center: *Lapsi valon katseessa*. 3.4.2011. Reality Research Center, Helsinki. Reality Research Center: *The Wall. Talvisunnuntain hämärä*. Date unknown, 2011. Reality Research Center, Helsinki.

Fake Finn Festival. 31.3.-2.4.2011. Gallery Augusta. Helsinki.

Bibliography

Aarseth, Espen J. 1997. *Cybertext. Perspectives on Ergodic Literature*. Lontoo: The Johns Hopkins University Press.

Abel, Lionel. 1963. *Metatheatre: A New View of Dramatic Form*.

Ahmed, Sara. 2006. "Orientations. Towards a Queer Phenomenology." *GLQ: A Journal of Lesbian and Gay Studies*. Volume 12. Number 4. 543-574.

Alston, Adam. 2013. "Audience Participation and Neoliberal Value: Risk, Agency and Responsibility in Immersive Theatre." Julkaisussa *Performance Research*, Vol.18. Routledge.

Alston, Adam. 2016. *Beyond Immersive Theater*. London: Palgrave Macmillan. Arendt, Hanna. 2002. *Vita Activa. Ihmisenä olemisen ehdot*. Tampere: Vastapaino. Arlander, Annette. 1998. *Esitys tilana*. Helsinki: Teatterikorkeakoulu.

Bachelard, Gaston. *Tilan poetiikka*.

Baltzar, Carmen & Lemma, Aurora (toim.). 2021. *OHI – kirjoituksia kuolemasta ja sen vierestä*. Helsinki: WSOY.

Barthes, Roland. 1993. *Tekijän kuolema, tekstin syntymä*. Suom. Lea Rojola & Pirjo Thorel. Tampere: Vastapaino.

Berger, John. 1980. *About Looking*. London, New Delhi, New York, Sydney: Bloomsbury.

Bishop, Claire. 2012. *Artificial Hells: Participatory Art and Politics of Spectatorship*. New York: Verso.

Blackburn, Graham. *A Short history of Chairs*.

Boenisch, Peter M. 2012. "Acts of Spectating: The Dramaturgy of the Audience's Experience in Contemporary Theatre". Verkkojulkaisussa *Critical Stages / Scènes Critiques: The IATC webjournal/ Revue web de l'AICT*. Issue No 7.

Bourriaud, Nicolas. 1998. *Relational Aesthetics*.

Bowler, Lisa Marie. 2015. *Theatre Architecture as Embodied Space. A Phenomenology of Theatre Buildings in Performance*. Ludwig-Maximilians-Universität München.

Bredenberg, Mikko. 2017. *Näyttämöllinen kuvittelu*. Helsinki: Taideyliopiston Teatterikorkeakoulu.

Brennan, Teresa. 2004. *The Transmission of Affect*. Ithaca and London: Cornell University Press.

Brown, Kathryn (ed.). 2014. *Interactive Contemporary Art. Participation in Practice*. London & New York: I.B.Tauris.

Burzyńska, Anna R (ed.). 2016. *Joined Forces. Audience Participation in Theatre*. Berlin: Alexander Verlag Berlin.

Cage, John. 1961. *Silence: Lectures and Writings*. Middletown, Conn.: Wesleyan University Press

Campagna, Federico. 2018. *Technic and Magic. The Reconstruction of Reality*. London: Bloomsbury Academic.

Carlson, Marvin. 2006. *Esitys ja performanssi – kriittinen johdatus*. Helsinki: LIKE.

Carlson, Marvin. 2010. ”Teatteriyleisöt ja esityksen lukeminen”. Kirjassa Pirkko Koski (toim.): *Teatteriesityksen tutkiminen*. Helsinki: LIKE.

Corbin, Henry. 1964. *Mundus Imaginalis or the Imaginary and the Imaginal*.

<https://www.amiscorbin.com/en/bibliography/mundus-imaginalis-or-the-imaginary-and-the-imaginal/>. Accessed 2.4.2022.

Cull, Laura. 2011. ”Attention-training: Immanence and ontological participation in Kaprow, Deleuze and Bergson”. Julkaisussa *Performance Research*, Vol. 16: *On Philosophy & Participation*. Routledge.

DeFrantz, Thomas F. & Gonzales, Anita. 2014. *Black Performance Theory*. Durham and London: Duke University Press.

Debord, Guy. 2005. *Spetaakkelin yhteiskunta*. Suom. Tommi Uschanov. Helsinki: Summa. Dewey, John. 2010. *Taide kokemuksena. niin & näin*. (Alkuteos *Art as Experience*, 1934.)

- Dockx, Nico & Gielen, Pascal (eds.). 2018. *Commonism. A New Aesthetics of the Real*. Amsterdam: Valiz.
- Dolan, Jill. 2012. *The Feminist Spectator as Critic*. Second edition. USA: University of Michigan Press.
- Douglas, Mary. 2000. *Puhtaus ja vaara. Ritualistisen rajanvedon analyysi*. Tampere: Vastapaino.
- Van Eikels, Kai. "The Incapacitated Spectator". Umathum, Sandra & Wihstutz, Benjamin: Disabled Theatre. Diaphanes.
- Fiksdal, Ingri Midgard. 2018. *Affective Choreographies*. Kunsthøgskolen i Oslo.
- Fischer-Lichte, Erika. 2008. *Transformative Power of Performance: A New Aesthetics*. Abingdon: Routledge.
- Foucault, Michel. 1969. "What is an Author?". Bulletin de la Société française de Philosophie.
- Foucault, Michel. 1980. *Tarkkailla ja rangaista*. Helsinki: Otava. (Alkuteos *Surveiller et punir*, 1975.)
- Friedman, Ken & Smith, Owen & Sawchyn, Lauren. 2002. *Fluxus Performance Workbook*. A Performance Research e-publication.
- Fusco, Coco & Heradia, Paula. 1993. *The Couple in the Cage: A Guatinaui Odyssey*. Authentic Documentary Productions.
- Fusco, Coco. 1994. "The Other History of Intercultural Performance". The Drama Review: TDR 38(1): 143-167.
- Guénoun, Denis. 2007. *Näyttämön filosofia*. Suom. Sivenius, Kirkkopelto & Maukola. Helsinki: LIKE.
- geheimagentur & Schäfer, Martin Jörg & Tsianos, Vassilis S. 2016. *The Art of Being Many. Towards a New Theory and Practice of Gathering*. Bielefeld: transcript Verlag.
- Haapala, Sami Henrik. 2019. "Upotettu katsoja". Monni, Kirsi & Törmi, Kirsi (toim.): Yhteisö ja taide. Teemoja ja näkökulmia 2000-luvun taiteilijan laajentuneeseen toimintakenttään.

Taideyliopiston Teatterikorkeakoulu.

Haapalainen, Riikka. 2018. *Utopioiden arkipäivää. Osallistumisen ja muutoksen paikkoja nykyaikaisessa 1980-2011*. Helsinki: Helsingin yliopisto.

Hall, Stuart. 1997. "The Spectacle of the "other"". Hall, Stuart (ed.): *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications.

von Hantelmann, Dorothea. 2019. "Art Institutions as Ritual Spaces: A Brief Genealogy of Gatherings". Tristan Garcia & Vincent Normand (eds.): *Theater, garden, bestiary : a materialist history of exhibitions*.

Harvey, Jen. 2013. *Fair Play: Art, Performance and Neoliberalism*. Hampshire: Palgrave Macmillan.

Heikinaho, Minna. 2018. *Harjoitus II, jossa kertojaminä asettuu tutkijan rooliin ja löytää tavan tutkia*.

Herkman, Juha & Vainikka, Eliisa. 2012. *Lukemisen tavat. Lukeminen sosiaalisen median aikakaudella*. Tampere University Press.

Hirvonen, Ari & Lindberg, Susanna. 2009. *Mikä mimesis? Philippe Lacoue-Labarthen filosofinen teatteri*. Helsinki: Tutkijaliitto.

Holub, Robert C. 1984. *Reception Theory. A critical introduction*. London and New York: Methuen.

hooks, bell. 1992. "The Oppositional Gaze. Black Female Spectators". *Black Looks: Race and Representation*. Boston: South End Press 1992, 115-131.

Iser, Wolfgang. 1972. "The Reading Process: a Phenomenological Approach". *New Literary History*, Vol. 3, No. 2, On Interpretation: I (Winter, 1972), s. 279-299.

Jämsä, Martti & Rantakari, Kaija. 2021. *Vapaa valuma*. Helsinki: Bokeh.

Kaprow, Allan. 1966. *Notes on the Elimination of the Audience*. Bishop, Claire (ed.): *Participation. Documents of Contemporary Art*. London: Whitechapel.

Kellokumpu, Simo. 2019. *Choreography as Reading Practice*. Theatre Academy, Uniarts Helsinki.

Kirkkopelto, Esa. 2011. "I am a child. Hypothesis on Spectator Pedagogy." *Ethics in Progress Quarterly*. Volume 2(2011). Issue 2. 81-87.

Kirkkopelto, Esa. 2020. *Logomisesis. Tutkielma esiintyvistä ruumiista*. Helsinki: Tutkijaliitto.

Kuokkanen, Rauna. 2017. "Indegenous Epistemes". in Imre Szeman, Sarah Blacker, Justin Sully (eds.): *A companion to critical and cultural theory*.

LaFrance, Mary. 2013. *The Disappearing Fourth Wall: Law, Ethics and Experiential Theatre*. Las Vegas: William S. Boyd School of Law.

Laitinen, Tuomas. 2018. "Katsojalähtöiset dramaturgiat". Katariina Numminen, Maria Kilpi & Mari Hyrkkänen (toim.): *Dramaturgiakirja: Kaikki järjestyy aina*. Helsinki: Taideyliopiston Teatterikorkeakoulu.

Lepecki, Andre. 2016. *Singularities. Dance in the Age of Performance*. Routledge.

Levin, Hilda. 2020. *Metareflection*. In Eleanor Saitta, Johanna Koljonen, Jukka Särkijärvi, Anne Serup Grove, Pauliina Männistö, & Mia Makkonen (eds.). *What Do We Do When We Play?* Helsinki: Solmukohta.

Lindstedt, Laura. 2021. *Kirjoitettu luettavaksi*. Helsinki: Bokeh.

Loukola, Maiju. 2014. *V/ä/h/ä/n v/ä/l/i/ä: näyttämön mediaalisuus ja kosketuksen arkkitehtuuri*. Helsinki: Unigrafia.

Machon, Josephine. 2009. *(Syn)aesthetics: Redefining Visceral Performance*. Hampshire: Palgrave Macmillan.

Machon, Josephine. 2013. *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*. Hampshire: Palgrave Macmillan.

Maciunas, George. 1963. *Fluxus Manifesto*.

de Marinis, Marco. 1987. "Dramaturgy of the Spectator". *The Drama Review: TDR* 31(2): 100-114.

- Marmontel, Jean-François. 2003. "Theater pit." The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project. English translation Jeff Ravel. Originally "Parterre," Supplément à l'Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers, 4:241 (Amsterdam, 1776–77).
- Massumi, Brian. 2014. *What Animals Teach Us about Politics*. Durham and London: Duke University Press.
- McLuhan, Marshall. 1984. *Ihmisen uudet ulottuvuudet*. Porvoo – Helsinki -Juva: WSOY.
- Minors, Helen Julia. 2012. *How Performance Thinks*. Psi Performance and Philosophy Working Group, Conference Proceedings.
- Morton, Timothy. 2013. *Realist Magic: Objects, Ontology, Causality*. Open Humanities Press.
- Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema". Screen. Autumn 1975, vol.16, Issue 3, 6-18. Suomeksi julkaisussa Synteesi ½, 1985, 5-15, kääntänyt Mauri Pasanen.
- Mäcklin, Harri. 2019. *Going Elsewhere. A Phenomenology of Aesthetic Immersion*. Helsinki: University of Helsinki.
- Nancy, Jean-Luc. 2007. *Listening*. Engl. Charlotte Mandell. New York: Fordham University Press.
- Nauha, Tero & Arlander, Annette & Järvinen, Hanna & Porkola, Pilvi. 2019. *Performanssifilosofiaa. Esitysten, esiintymisten ja performanssien filosofiasta performanssiajatteluun*. Helsinki: Theatre Academy.
- Neff, Esther & Gluzman, Yelena. 2020. "Theatre As If Theory". Laura Cull Ó Maoilearca, Alice Lagaay (ed.): The Routledge Companion of Performance Philosophy.
- Noë, Alva. 2019. *Omituisia työkaluja. Taide ja ihmisluento*. Tampere: niin & näin.
- Pais, Ana. 2016. "Re-affecting the Stage: Affective Resonance as the Function of the Audience". Humanities, 5(3).
- Perec, Georges. 2010. *An Attempt at Exhausting A Place in Paris*. New York: Wakefield Press.

Pérez, Elena. 2014. "Expansion of the Theatrical Space and the Role of the Spectator". *Nordic Theatre Studies*, 26(2), 34–44.

Porkola, Pilvi. 2014. *Esitys tutkimuksena. Näkökulmia poliittiseen, dokumentaariseen ja henkilökohtaiseen esitystaiteeseen*. Helsinki: Teatterikorkeakoulu.

Rancière, Jacques. 2009. *The Emancipated Spectator*. London & New York: Verso.

Rancière, Jacques. 2004. *The Politics of Aesthetics. The Distribution of the Sensible*. New York: Continuum.

Roumagnac, Vincent. 2020. *Reacclimating the Stage*. Helsinki: Theatre Academy.

Rämä, Laura. 2018. *Vieraan tuntuma. Kosketus taiteellisessa prosessissa tekijyyden jakajana*. Pro Gradu -tutkielma, Tampereen yliopisto.

Seppänen, Janne. 2006. *Katseen voima – kohti visuaalista lukutaitoa*. Tampere: Vastapaino.

Sennett, Richard. 1977. *The Fall of Public Man. On the Social Psychology of Capitalism*. New York: Random House.

Sevón, Aura. 2021. *Okulovulva*. Tallinna: Aviator.

Shklovsky, Viktor. 2015. "Art, as Device". Translated and introduced by Alexandra Berlina in *Poetics Today*. Vol.36 Is.3 (2015).

Shoenmakers, Henri. 1990. "The Spectator in the Leading Role. Developments in Reception and Audience Research within Theatre Studies: Theory and Research". Sauter, W. (ed.): *New Direction in Theatre Research. Proceedings of the XIth FIRT/IFTR*. 93-107.

Skantze, P.A. 2013. *Itinerant Spectator / Itinerant Spectacle*. New York: punctum books. Sofaer,

Joshua. 2009. *The Many Headed Monster*. London: Live Art Development Agency.

Taylor, Diane. 1998. "A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's "Couple in the Cage"". *The Drama Review: TDR*. 42(2): 160-175.

Tuomikoski, Anna. 2017. *Jacques Rancière ja erimielisyyden näyttämöt*. Helsinki: Tutkijaliitto.

Vadén, Tere. 2004. "Mitä on paikallinen ajattelu?" niin & näin 2004(1).

Vuori, Eero-Tapio. *The Theory of Experimance*. Julkaisematon.

Väisänen, Anniina. 2013. *Tosi esitys. Kun arki näyttäytyy esityksenä*. Helsinki: Metropolia ammattikorkeakoulu.

Waldenfels, Bernard. 2004. "Boundaries of Orders". *Philosophica* 73(2004). 71-86.

Ward, Ossian. 2014. *Ways of Looking. How to Experience Contemporary Art*. London: Lawrence King Publishing.

Watts, Vanessa. 2013. "Indigenous place-thought & agency amongst humans and non-humans (First Woman and Sky Woman go on a European world tour!)" . in *Decolonization - Indigeneity, Education & Society*. Vol.2 No.1 (2013).

Wesseling, Janneke. 2017. *The Perfect Spectator*. The Experience of the Art Work and Reception Aesthetics. Amsterdam: Valiz.

White, Gareth. 2013. *Audience Participation in Theatre. Aesthetics of the Invitation*. London: Palgrave Macmillan.